

vibrant culture  
vibrant city

Commission for Arts and Culture  
City of San Diego

FY:  
2012

**Organizational  
Support  
Program**

**Guidelines  
and Application**

Long Form and Short Form  
All Levels: I, II, III

# **CITY OF SAN DIEGO COMMISSION FOR ARTS AND CULTURE**

**Vibrant Culture, Vibrant City**

## **Mission Statement**

The mission of the City of San Diego Commission for Arts and Culture is to vitalize the community by integrating arts and culture into community life, supporting the region's cultural assets, and showcasing San Diego as an international cultural tourism destination.

## **Purpose**

The Commission serves in an advisory capacity to the Mayor and the City Council on promoting, encouraging, and increasing support for the City of San Diego's diverse artistic and cultural assets, integrating arts and culture into community life and showcasing San Diego as an international cultural tourist destination.

The Commission also develops, administers, evaluates and/or recommends changes to public policy, legislation and advocacy strategies; facilitates partnerships; administers funding in support of nonprofit arts and culture organizations, artists, neighborhood arts programs, festivals, and artworks in public and private development; manages artworks owned and controlled by the City of San Diego; supports cultural tourism and innovative arts and culture programming; undertakes other initiatives that contribute to the quality of life, the economic vitality and the vibrancy of San Diego.

## **Mayor, City Council and Commissioners**

Jerry Sanders, Mayor

### **City Council Offices**

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District 2

Council President Pro Tem Kevin Faulconer,

District 3

Councilmember Todd Gloria

District 4

Councilmember Tony Young

District 5

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Victoria L. Hamilton, Executive Director

# City of San Diego Commission for Arts and Culture (Commission)

## Organizational Support Program (OSP)

### FY 2012 Guidelines and Application

<b>Mailing Deadline</b>	Must be postmarked by October 22, 2010 See address below
<b>Hand Delivery Deadline</b>	5:00 PM, October 22, 2010 See address below
<b>Mailing Suggestion</b>	We strongly recommend that you either hand-deliver or send your application "return receipt requested." Without proof of mailing from the delivery service, the Commission will not accept applications that are delayed or lost in the mail. The Commission will not accept any application or any portion of an application submitted by electronic transmission (e.g. fax or email) unless requested by Commission staff.
<b>California Cultural Data Project</b>	Profile must be completed and <i>City of San Diego Commission for Arts and Culture Organizational Support Program Funder Report</i> must be included with the application. See pages 49-50 for details.
<b>Disqualifying Omissions</b>	Any omission of a required component of the application may be grounds for disqualifying an application.
<b>Late Submissions</b>	No new or revised application information will be accepted after the deadline unless requested by staff.
<b>Delivery Address</b>	Commission for Arts and Culture 1200 Third Avenue, Suite 924 San Diego, CA 92101-4106
<b>Questions</b>	Gary Margolis, Program Manager Email: <a href="mailto:gmargolis@san Diego.gov">gmargolis@san Diego.gov</a> Phone: (619) 236-6788
<b>Staff Listing</b>	See page 58.

The application can be downloaded from the Commission's website at [www.sandiego.gov/arts-culture](http://www.sandiego.gov/arts-culture). Forms are available in Microsoft Word and pdf versions from the website.

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## Introduction to the Organizational Support Program

<b>Statement of Purpose</b>	The Organizational Support Program (OSP) provides core support or general operating support for organizations whose missions and goals are substantially aligned with the City of San Diego Commission for Arts and Culture. These organizations foster the stabilization and diversification of San Diego's cultural base, enhance the quality of life in the city's neighborhoods and pursue the vision of San Diego as an international cultural tourism destination. Core support may be used not only for the delivery of services or other activities directly in pursuit of the organization's mission, but also for administrative and fundraising expenses (overhead).
<b>Goals</b>	<ol style="list-style-type: none"><li>1. To make fair and equitable recommendations to the City Council regarding all City funding decisions for arts and culture.</li><li>2. To support the artistic and administrative quality of artists and arts and cultural organizations.</li><li>3. To foster the vitality and stability of the City's prominent and established arts organizations and cultural institutions.</li><li>4. To promote an environment that attracts and nurtures emerging artists and arts and cultural organizations.</li><li>5. To work in partnership with the City of San Diego and the private sector to promote San Diego as a cultural destination.</li><li>6. To expand the availability of arts and cultural activities throughout all social, ethnic and economic sectors of the City to foster, promote and expand cultural diversity.</li><li>7. To foster programmatic and organizational support for artists representing all cultural traditions and to increase the involvement of those artists and communities in the planning and implementation of arts and cultural activities.</li></ol>
<b>Funding Source</b>	Funding for the OSP is derived from the Transient Occupancy Tax (TOT). The purpose of the TOT is to advance the City's economic health by promoting the City of San Diego as a visitor destination in the national and international marketplace. The TOT also supports programs that increase hotel occupancy and attract industry, resulting in the generation of TOT and other revenue; it develops, enhances and maintains visitor-related facilities, and supports the City's cultural amenities and natural attractions.
<b>Authorization</b>	Council Policy 100-03 provides a set of uniform guidelines, conditions and criteria governing the application for, and allocation of TOT funds to private nonprofit organizations for the purpose of supporting their ongoing operational expenses and/or their sponsorship of special events. A copy of Council Policy 100-03 is available upon request.

## The OSP Cycle

The complete OSP cycle is a multi-step process beginning with the filing of an Intent to Apply Form then an application and continuing with funding approval, the completion of contracts, invoices and final reports. Each step requires its own specific tasks and responsibilities. Below is a summary of the steps of which the applicant should be aware.

### **Steps leading up to an award:**

#### **Technical Assistance**

- **Workshops and Consultations:** Applicants are encouraged to take advantage of technical assistance workshops and individual consultations provided by staff. Technical assistance provides new and returning applicants with guidance in the completion of applications, particularly in understanding eligibility requirements, procedures and policies. Receiving technical assistance does not guarantee funding or predetermine ranks.
- **Site Visits:** The Commission arranges, at its discretion, site visits with contractors and potential applicants. Usually conducted by Commissioners and/or staff before the application deadline, site visits provide applicants with technical assistance and an opportunity to discuss organizational challenges and opportunities with community experts.

#### **Intent to Apply**

All organizations planning to submit an application must first submit an Intent to Apply Form so that staff can verify eligibility and the correct application form to submit (Long or Short).

#### **Application**

Applications must be complete at the time of submission and submitted by the deadline.

#### **Staff Review**

Staff reviews the applications for compliance with requirements and site visit reports (if any) and may pull applications from the review process for being ineligible or incomplete, for having significant discrepancies between the site visit report (if applicable) and the content of the application or if the organization has experienced significant organizational change since the application was submitted.

#### **Panels**

Applications are reviewed by panels which consist of Commissioners and members of the community representing diverse cultures, occupations and artistic disciplines.

#### **Appeals**

Applicants have the right to appeal the rank assigned to them by the panel if their appeal meets the eligibility requirements (see page 15).

<b>Funding Committee Review</b>	After applicants have been given an opportunity to appeal a ranking decision, ranks are finalized and awards are calculated. The Commission's Funding Committee reviews the ranks and a funding scenario prepared by staff. Applicants receiving the highest ranks receive the highest percentage of their request, applicants at the next level receive a lesser percentage, and so on, until available funding is exhausted.
<b>Commission Review</b>	The Funding Committee will submit a funding recommendation to the Commission's Executive Committee, then to the full body of the Commission.
<b>Mayor and City Council Approval</b>	The final approval of the funding recommendation is the responsibility of the City Council and Mayor; this approval takes place during the City Council's budget deliberations.

### **Steps after an award is offered:**

<b>Contracts</b>	Once the City Council and Mayor approve funding and the City budget is finalized, a contract is issued. The contract includes terms and conditions and the organization's scope of work and budget.
<b>Requesting Funds</b>	<ol style="list-style-type: none"> <li>1. OSP funding is provided through a contract for service process.</li> <li>2. All funds are awarded on a cost reimbursement basis. There can be no payment in advance.</li> <li>3. Requests for payment shall be submitted no more than one (1) time per three-month period unless approved by the Contract Administrator.</li> <li>4. Submission of a Request for payment form is required. Documentation of expenses and match may be required.</li> </ol>
<b>Compliance with current and/or prior contracts</b>	<p>Payments may be withheld until all prior year and/or current year requirements are met.</p> <p>Failure to comply with City financial disclosure requirements will negatively impact your rank and may cause the withholding of current or future funding until all financial disclosure documents are received.</p>
<b>Final Performance Reports</b>	The Final Performance Report details how the program objectives outlined in the contract were met and how they were measured. Final reports are due within 90 days after the contract's closing date.

**Financial  
Statements**

Financial disclosure information is required of all funding recipients. Organizations receiving funding shall provide the Commission, each year, copies of true, accurate and complete financial disclosure documentation evidencing the financial status of the organization's last complete fiscal year within 90 days of the end of that fiscal year.

**Audits**

If City funding is \$75,000 or greater, audited financial statements must be prepared in accordance with generally accepted accounting principles (GAAP) and audited by an independent Certified Public Accountant, in accordance with generally accepted auditing standards (GAAS).



## Eligibility & Other Requirements

To be eligible, the applicant organization must meet the following requirements derived in part from Council Policy 100-03:

<b>Nonprofit Status</b>	All applicants, including fiscal agents, must demonstrate proof of nonprofit tax-exempt status under Section 501(c)(3) of the Internal Revenue Code, or Section 23701d of the California Revenue and Taxation Code by the application deadline date.
<b>Matching Requirement</b>	<b>3:1 Cash Match:</b> All successful applicants must provide a \$3 cash match for every \$1 the City provides. The cash match may be from private contributions, other local, state or federal government or earned income. Commission funding cannot be used as a cash match.
<b>Clean debarment status</b>	All applicants must certify that as of the application deadline they have not been debarred from entering into contracts with any government entity. This certification is part of the Intent to Apply form.
<b>State of California Certificate of Good Standing</b>	Applicants must be in good standing with the Secretary of State and Franchise Tax Board. All required filings must be current and the status of the corporation must be active. <b>“Active”</b> status means that your corporation has not been dissolved, suspended, surrendered or forfeited.
<b>City Contractor in Good Standing</b>	Current and former contractors must have submitted all required paperwork by the applicable deadlines. Examples of required paperwork include current contract initiation components (Exhibit A, insurance documents, acknowledgement plan, etc.) and acceptable Final Report packages on completed OSP contracts. <u>Review panels will be provided with and instructed to give consideration to information related to applicants not in compliance with current and/or prior contracts.</u> In addition, organizations awarded funding are subject to forfeiture of their award if all contract requirements are not submitted by the deadline(s) set forth in the award letter and/or contract.
<b>Dun &amp; Bradstreet Data Universal Numbering System (DUNS) Number</b>	Applicants are required to have an active DUNS number. For more information: (866) 705-5711 <a href="http://www.dnb.com/US/duns_update/index.html">http://www.dnb.com/US/duns_update/index.html</a> <a href="http://fedgov.dnb.com/webform">http://fedgov.dnb.com/webform</a>

<b>Primary Mission</b>	The applicant's mission must be strongly aligned with that of the Commission and may include the creation, preservation and presentation of arts and culture programming and/or support services.
<b>Limitation on Acceptance of Transient Occupancy Tax (TOT) Funds</b>	Organizations that receive TOT funds through the City's "Economic Development" categories as defined in Council Policy 100-03 may not also receive funds through the Commission. Economic Development categories include funds administered by the Financial Management Department and the Community and Economic Development Department.
<b>California Cultural Data Project (CDP)</b>	All applicants to the OSP must have entered a minimum of two years' worth of data into the CDP and included the Funder Report for the City of San Diego Commission for Arts and Culture as part of the application. Please note that ALL sections of the CDP profile are REQUIRED, including Section 8, the Balance Sheet. See pages 49-50 for more information about the CDP.
<b>Arts and Culture Budget</b>	The majority of the applicant's income must be used for the purpose of fulfilling its mission.
<b>Track record</b>	The applicant must have a <b>three (3) year</b> history of ongoing arts and culture programming <b>within the City of San Diego</b> prior to the OSP deadline.
<b>Location</b>	At least 75% of the applicant's core programming must take place within San Diego City limits. For the purposes of this application, core programming is defined as the artistic and/or cultural activities produced or presented by your organization that are essential to the fulfillment of your mission and purpose, your highest priority, and fundamental to your organization's sustainability. With some exceptions, core programming does not include education, outreach, touring and cultural tourism marketing activities.
<b>Council Policy 100-04 (Americans with Disabilities Act)</b>	Contractors will comply with Council Policy 100-04, adopted by Resolution No. 282153 relating to the federally mandated Americans with Disabilities Act (ADA). Contractors and subcontractors will be individually responsible for their own ADA program.
<b>Council Policy 100-17 (Drug-Free Work Place)</b>	Contractor agrees to comply with Council Policy 100-17, which establishes that all City contractors must provide a drug-free work place and a drug education program for all employees.

<b>Non-Discrimination clause</b>	Contractors will comply with Title VII of the Civil Rights Acts of 1964, as amended; the California Fair Employment Practices Act; and any other applicable federal and state laws and regulations hereinafter enacted, as well those requirements addressed by the City's Non-discrimination in Contracting Ordinance (Municipal Code Section 22.3401-22.3417).
<b>Fair Labor Standards</b>	Applicants must comply with Fair Labor Standards and compensate professional performers, artists and other personnel at the prevailing local compensation level.
<b>Visual Art in Public Places</b>	Proposals for such projects, both permanent and temporary, must follow the Public Art Program policies and procedures.
<b>Acknowledgement of City Funding</b>	All organizations awarded funding through the OSP program must acknowledge the City of San Diego Commission for Arts and Culture according to guidelines set forth in the Commission's <i>Acknowledgement Policy</i> . Copies of this document are available upon request and will be provided with the award letter to those applicants awarded funding.

## Insurance Requirements

All Contractors must maintain the following:

### **Commercial General Liability Insurance**

- The ACORD certificate should show \$1,000,000 per occurrence; \$2,000,000 aggregate.
- A separate Additional Insured Endorsement page (CG 2010, CG 2026 or equivalent) naming the City of San Diego, its respective elected officials, officers, employees, agents and representatives as additional insured on your insurance should be referenced on the ACORD certificate and endorsement page and should be submitted as well.

### **Auto Liability Insurance**

- The ACORD certificate should show \$1,000,000.
- Auto Liability Insurance: A separate Additional Insured Endorsement page naming the City of San Diego, its respective elected officials, officers, employees, agents and representatives as additional insured on your policy should be referenced on the ACORD certificate and endorsement page and should be submitted as well.
- In the event that a Contractor does not currently own any vehicles AND the contractor has obtained, and shall maintain during the term of the Agreement, automobile insurance coverage for “hired autos” and “non-owned autos,” the contractor may complete and submit an “Auto Declaration Form” and is not required to purchase “Any Auto” automobile insurance. This form is available from the website.

### **Workers’ Compensation Employer’s Liability Coverage**

- The ACORD certificate should show \$1,000,000 in coverage for all staff employed under the agreement.
- A separate Certificate waiving the Right of Subrogation should be referenced on the ACORD certificate and Right of Subrogation page should be submitted as well. Note: State Fund Right of Subrogation will not appear on the ACORD certificate.
- If a contractor has no paid employees, the contractor may complete and submit a “Workers’ Compensation Waiver.” This form is available from the website.

Contracts will not be signed by City of San Diego officials until all insurance requirements are in place.

## **What We Do Not Fund**

Under these guidelines, funding is not available for:

- Programs occurring before July 1, 2011 or after June 30, 2012
- For-profit organizations
- Individuals
- Programs not accessible to the public
- Programs not accessible to people with disabilities
- Travel, meals, lodging or entertainment expenses
- Hospitality or food costs
- Capital or equipment outlay
- Awards, trophies, gifts or uniforms
- Programs with religious, sectarian or political purposes
- Trust or endowment funds
- Cash advances, deposits or the replacement of deficit funds
- Ticket subsidy programs
- Activities that are the curricula base of schools, colleges or universities
- Universities, community colleges, school districts, foundations and private educational enterprises

## Getting Started

### **Intent to Apply Form**

All new and returning applicants must complete an ***Intent to Apply*** Form by September 30, 2010. This form may be obtained from the Commission's website or by contacting staff.

### **Levels**

Applicants may submit only one application and will identify their level according to their last completed fiscal year AOI. (See Form B, page 24 for definitions of levels.) Applicants are further categorized by the "Form" they are eligible to submit as described below:

### **Forms**

There are two versions of the OSP application. The OSP **Long Form** is the standard form that all new applicants and many returning applicants must submit. The OSP **Short Form** rewards consistently high performing contractors with an opportunity to submit an abbreviated version of the application, saving preparation and processing time and money. Short Form Applications are not reviewed by a panel. Organizations submitting Short Forms maintain the rank they earned the last time they submitted a Long Form.

After three (3) consecutive years of submitting a Short Form application, a Long Form application is required.

### **Long Form Eligibility Criteria**

1. First-time applicants or applicants that missed the FY 2011 application process must submit a Long Form application for a minimum three (3) year period.
2. Applicants who received a rank of 3 or lower for FY 2011 must submit a Long Form.
3. Applicants who have submitted a Short Form application for the past three years must submit a Long Form application this year.

### **Short Form (Returning applicants only)**

1. The applicant has satisfactorily completed City contracts over a three (3) year period.
2. The applicant holds a rank of 3+ or higher.
3. Executive artistic and/or administrative staff has not changed during the past year.
4. The venue has not changed in the past year.
5. The average annual operating fund deficit for the two most recently completed fiscal years is not greater than 5%. See page 51 for how to calculate the average operating fund deficit.
6. There have been no significant changes in program objectives as stated in the current year contract, and objectives have been met as outlined in the contract.

7. The contractor has successfully met all of its current (e.g. an Exhibit A for a contract and insurance documents) and prior year obligations, including Final Report Packets.
  - FY11 Contract Components Deadline: August 31, 2010
  - FY10 Final Report Deadline: September 30, 2010

## How Awards are Determined

### Step 1: Panel Review

A Commission Advisory Panel (CAP) composed of community experts and Arts and Culture Commissioners reviews OSP applications. The panelists evaluate all applications individually and as a group. They consider each applicant's:

- Current and past contractual performance (if applicable).
- The appropriateness of the program goals and objectives given the organization's mission statement.
- Quality of the responses to the review criteria, previous panel comments and other sections.
- Strength of collateral and support materials.

The application review process takes place in two rounds. In Round One, panelists vote according to **a four-point ranking system described below**. The ranks are then averaged for an initial score. In Round Two, applicants are clustered by rank from the highest to lowest rank. Rank adjustments may take place when the panel finds an applicant out of place within the cluster. Panel comments and rank recommendations will be mailed to applicants. The applicant may appeal its rank if it meets one of the criteria listed on page 15.

### Four Point Ranking System

#### *The Ranks of 4 (4 and 4-)*

The ranks of 4 and 4- designate an applicant as the highest priority for funding. Applications ranked "4" are considered to be "model" in stature; and given the nature of the arts discipline or genre, and the resources of the community, etc. meet all the review criteria to the highest degree possible. If an organization has an average annual operating fund deficit of 5% or more for the two previously completed fiscal years, it cannot be ranked a "4". If there are no "model" applications, no "4" rankings should be given; this is not a grading curve but a rarefied achievement of near perfection given the criteria.

#### *The Ranks of 3 (3+, 3 and 3-)*

The ranks of 3 (3+, 3 and 3-) are considered good. Some improvements or development are needed.

#### *The Ranks of 2 (2+, 2 and 2-)*

The ranks of 2 (2+, 2 and 2-) are considered marginally fundable. Funding, if available, may be awarded once all the "4" and "3" ranked applications are awarded funding. These applications have some merit, but do not meet the criteria in a strong or solid way.



***The Rank of 1*** The rank of 1 is not fundable under any circumstance; inappropriate for Commission support, extremely marginal in quality, etc. This application would not receive funding even if the funding were available. Ineligible applications, such as those submitted after the deadline or with incomplete information, will not be reviewed by the CAP, but will receive a rank of “1”.

**Step 2:  
Appeals Process  
(if necessary)**

Written appeals may be made after the preliminary ranking and notification period. In a public hearing, the Commission considers appeals and votes on final recommendations.

Appeals may be based solely on two possible grounds:

- A material misstatement or misstatements by the review panel of factual information contained in the application such that it negatively influenced the panel’s evaluation of the applicant’s request for funding; and/or
- Incorrect processing of the required application materials such that it negatively influenced the panel’s evaluation of the applicant’s request for funding.

Note: Dissatisfaction with an application’s denial or ranking is not sufficient grounds for an appeal. The appeals process is not a forum for correcting information that was incorrectly stated in, or omitted from, the application.

**Step 3:  
Calculation of  
Funding**

The Commission uses a formula to determine funding recommendations. The formula includes guidelines such as:

- Applicants receiving the highest ranks receive the highest percentage of their request, applicants at the next level receive a lesser percentage, and so on, until available funding is exhausted.
- Funding to a single organization will not exceed 10% of total available funds.
- New or returning applicant funding may be adjusted to 50% of the computed allocation the first year and 70% the following year.
- When an allocation computes to less than \$1,500, awards may be increased to a \$1,500 minimum.
- Overall decreases and increases may be capped.

**Step 4:  
Funding  
Committee**

After the appeals process has been completed, final ranks and funding calculations are forwarded to the Commission Funding Committee for review. The Funding Committee makes funding recommendations based on panel rankings and other criteria determined by the Commission.

**Step 5:  
Executive  
Committee**                      The Funding Committee’s recommendations are reviewed by the Commission’s Executive Committee which then forwards its recommendations to the full Commission.

**Step 6:  
Full Commission**              The full Commission reviews the entire process and makes its recommendations to the Mayor and City Council.

**Step 7:  
Mayor and  
City Council**                    The Mayor and City Council have the final responsibility for approving all funding.

A complete description of the panel review process and of the Funding Committee is located in the Commission Panel Handbook (available upon request).

## Amount You May Request

<b>How Requests are Calculated</b>	The amount you may request (amount requested) is based on an organization's annual operating income (AOI) from the most recently completed fiscal year at the time of application and Table A (page 18) which sets forth the percentage of one's AOI that may be requested. Use <i>Form D: Calculating Your AOI and Amount Requested</i> (page 28) to determine this amount. Because awards are calculated as a percent of the amount requested, <b>applicants should always request the maximum amount allowable.</b>
<b>Annual Operating Income - Definition</b>	The AOI is an applicant's total Financial Accounting Standards Board (FASB) unrestricted income exclusive of the following: <ul style="list-style-type: none"><li>▪ Temporarily and permanently restricted income</li><li>▪ In-kind donations</li><li>▪ Value of collections</li><li>▪ Unrealized capital or investment gains, losses, and income</li><li>▪ Any income that was used for fixed assets (property or equipment) or capital improvements</li></ul>
<b>Annual Operating Income - Calculating</b>	Follow the instructions on <i>Form D: Calculating Your AOI and Amount Requested</i> (page 28), to convert the Total Unrestricted Income (line 34-c from the CDP-generated Funder Report) to your AOI.
<b>Determining Your Maximum Request</b>	Continue following the instructions on <i>Form D: Calculating Your AOI and Amount Requested</i> , and use Table A (next page) to find the percentage of AOI you are allowed to request.
<b>Instructions for Using Table A (next page)</b>	<ol style="list-style-type: none"><li>1. Find the amount in Column A (arts and culture organizations) or Column C (AAM accredited museums) closest to your organization's Annual Operating Income (AOI) for the most recently completed fiscal year. If your AOI is not equal to the amount in Column A use the figure directly below it. For example: a \$927,000 AOI uses \$794,000 for calculating the request.</li><li>2. Now locate the corresponding percentage number in Column B or Column D, for example, the percentage number for \$794,000 is 14%.</li><li>3. Only museums that are currently accredited by the American Association of Museums (AAM) may use Columns C and D.</li></ol>

## Table A: What Percentage of My AOI May I Request?

(See instructions on previous page.)

Column A	Column B	Column C	Column D
Arts & Culture Organizations		AAM Accredited Museums Only	
If your AOI is greater than this amount	You may request this percentage of it	If your AOI is greater than this amount	You may request this percentage of it
\$ 11,483,000.00	5.50%	\$ 11,483,000.00	5.50%
\$ 9,813,000.00	6.00%	\$ 9,813,000.00	6.00%
\$ 8,386,000.00	6.50%	\$ 8,386,000.00	6.50%
\$ 7,166,000.00	7.00%	\$ 7,166,000.00	7.00%
\$ 6,124,000.00	7.50%	\$ 6,500,000.00	7.50%
\$ 5,233,000.00	8.00%	\$ 6,000,000.00	8.00%
\$ 4,472,000.00	8.50%	\$ 5,500,000.00	8.50%
\$ 3,822,000.00	9.00%	\$ 5,000,000.00	9.00%
\$ 3,266,000.00	9.50%	\$ 4,500,000.00	9.50%
\$ 2,791,000.00	10.00%	\$ 4,000,000.00	10.00%
\$ 2,385,000.00	10.50%	\$ 3,500,000.00	10.50%
\$ 2,038,000.00	11.00%	\$ 3,000,000.00	11.00%
\$ 1,742,000.00	11.50%	\$ 2,500,000.00	11.50%
\$ 1,488,000.00	12.00%	\$ 2,000,000.00	12.00%
\$ 1,272,000.00	12.50%	\$ 1,500,000.00	12.50%
\$ 1,087,000.00	13.00%	\$ 1,087,000.00	13.00%
\$ 929,000.00	13.50%	\$ 929,000.00	13.50%
\$ 794,000.00	14.00%	\$ 794,000.00	14.00%
\$ 678,000.00	14.50%	\$ 678,000.00	14.50%
\$ 580,000.00	15.00%	\$ 580,000.00	15.00%
\$ 423,000.00	16.00%	\$ 423,000.00	16.00%
\$ 309,000.00	17.00%	\$ 309,000.00	17.00%
\$ 226,000.00	18.00%	\$ 226,000.00	18.00%
\$ 165,000.00	19.00%	\$ 165,000.00	19.00%
\$ 120,000.00	20.00%	\$ 120,000.00	20.00%
\$ 88,000.00	21.00%	\$ 88,000.00	21.00%
\$ 64,000.00	22.00%	\$ 64,000.00	22.00%
\$ 47,000.00	23.00%	\$ 47,000.00	23.00%
\$ 34,000.00	24.00%	\$ 34,000.00	24.00%
less than \$34,000	25.00%	less than \$34,000	25.00%

This table only identifies the maximum percentage of an organization's AOI that it may request. It does not determine or guarantee any level of funding.

## **The Diversity Commitment and the OSP Application Evaluation Process**

Diversity and the inclusive environment that it engenders are core values of the City of San Diego Commission for Arts and Culture (Commission). This is a commitment shared by both the Commissioners and staff as it informs policies and practices and improves the Commission's ability to fulfill its mission. Diversity and freedom of expression are intrinsically connected; artists and arts organizations must be free to express diverse views, and people should be able to experience a wide range of artwork and cultural offerings.

As San Diego grows more diverse, the Commission realizes that in order for the arts and culture community to succeed in an increasingly competitive marketplace, becoming more inclusive – that is, engaging the full spectrum of the community in all aspects of an organization's culture and structure - is no longer just “the right thing to do” – it is also good business practice. These guidelines and application represent the Commission's attempt to establish diversity and inclusiveness as indicators of organizational excellence. Under no circumstance, however, will an applicant's rank be influenced by the ethnic or gender composition of its board, volunteers, or employees. Organizations are encouraged, therefore, to discuss what they are doing to promote and achieve diversity comprehensively in the way of planning, programs, services, tracking, evaluation, etc. without actually reporting ethnic or gender numbers.

Applicants to the FY 2012 OSP may address how diversity, in all its dimensions, is realized as an organization-wide commitment. As it is applicable, this commitment may be evidenced throughout the application – in the mission statement, goals and objectives, the responses to the Narrative section, Participation Table and in the required and optional attachments. This discussion must, of course, be balanced with the discussion of all other criteria that attest to the applicant's excellence.

Application review panelists will be instructed to look for evidence that the organization is aware of diversity and its benefits, that a commitment to diversity has been made and that steps to become more inclusive, if this is necessary, are being considered and implemented. Panel determinations of how well the commitment is being fulfilled can impact rank, given an applicant's capabilities, relative to those of competing applicants of similar stature, budget size and discipline. For examples of how an organization's diversity commitment might be evidenced in the OSP application and for more technical assistance, please visit the Commission's website at [www.sandiego.gov/arts-culture](http://www.sandiego.gov/arts-culture), click on the *Diversity Initiative*.

The Commission believes that building an inclusive organization is an exciting and rewarding process that takes time, commitment and intentional action toward the fulfillment of short and long range goals. Organizations that welcome this challenge and are ready to embrace diversity will be better positioned to grow and become more vital, which will ultimately benefit us all.

## Preparing the Application

<b>Introduction</b>	To help us prepare your application for panel review, please adhere to the guidelines below. Make certain that your application package (originals and copies) is complete and submitted (hand delivered or postmarked) by the due date and time.
<b>Order of Materials</b>	Assemble the various sections of the application <b><u>in the order set forth on the checklist</u></b> and format requested. Failure to do so may result in the disqualification of your application or a low rank.
<b>Formatting Fonts, Point Size and Margins</b>	All sections of the application must be typewritten in black ink in an easy to read font and type size; we recommend 12 point CG Times or Times New Roman. Margins of at least one inch on all sides of the paper are encouraged.
<b>Paper Size</b>	Submit all material (excluding program and marketing collateral materials) on 8 ½ inch by 11 inch white paper. Do not exceed the amount of space or pages allowed.
<b>Printing</b>	Applications may be submitted either single-sided or double-sided, but please do not mix it up. Make it all single-sided or all double-sided – including support materials. For double-sided applications, it is permissible to leave the back sides of pages blank if the following page begins a new section of the application.
<b>Binding the Application</b>	Do not bind applications. <u>Do not use any staples, paper clips or any other binding.</u> 3-hole punch all the copies, but <u>do not</u> 3-hole punch the <u>original</u> . Place each copy of the application in a separate envelope.
<b>Label Audio-Visual Materials</b>	Label audio-visual materials clearly with the applicant name and descriptive title.
<b>Number of Copies to Submit</b>	<b><i>Long Form Applicants:</i></b> Submit an original application (signatures in blue ink) plus 13 copies – <b>14 envelopes total.</b>
<b>Number of Copies to Submit</b>	<b><i>Short Form Applicants:</i></b> Submit an original application (signatures in blue ink) plus 4 copies – <b>5 envelopes total.</b>
<b>How to Label Envelopes</b>	Each complete application copy must be submitted in a separate envelope. 10” x 13” envelopes are the preferred size (organizations with unusually shaped or large amounts of support materials may need to use larger envelopes). With the envelope situated in the

“portrait position” (shorter side to the top), label each envelope with the name of the organization in the upper right corner and the number of the application in the upper left corner, for example 1 of 14 (Original), 2 of 14, 3 of 14, etc.

**Where to deliver  
applications**

Submit your application by the deadline to:

**Commission for Arts and Culture  
Attn: Gary Margolis  
1200 Third Avenue, Suite 924  
San Diego, CA 92101-4106**

## Form A-1: Long Form Application Checklist (All Levels)

Name of Applying Organization:	
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### **THIS FORM IS NOT A SUBSTITUTE FOR READING THE GUIDELINES.**

Please submit an original plus 13 copies of the following **in the following order:**

Please 3-hole-punch all copies. Do not 3-hole punch the original

#### **REQUIRED DOCUMENTS**

- ☐ Form A-1: Long Form Application Checklist (Authorized signature required)
- ☐ Form B: Application Cover Page
- ☐ Form C: Mission Statement, Goals and Objectives
- ☐ Narrative Section (Refer to the Guidelines for all the questions.)
- ☐ California Cultural Data Project (CDP) Funder Report for City of San Diego Commission for Arts and Culture – Organizational Support Program Application (printout from the CDP website)
- ☐ Budget Notes
- ☐ Form D: Calculating Your Annual Operating Income (AOI) and Amount Requested
- ☐ Form E: Participation Table and Questions plus THREE (3) attachments, if applicable
- ☐ Form F: Board Resolution (Authorized signature required)
- ☐ Printout of a San Diego Art + Sol Calendar Listing
- ☐ Key Staff Roster and Short Bios (dated)
- ☐ Board Roster and Short Bios (voting members clearly indicated and dated)
- ☐ New Applicants: Articles of Incorporation (**Include with the Original copy only**)
- ☐ New Applicants: Certificate of Tax-Exempt Status (**Include with the Original copy only**)

#### **NON-REQUIRED ATTACHMENTS**

*Applicants are highly encouraged to support and substantiate statements made in the Review Criteria Narrative with credible, relevant and current documentation, such as:*

- ☐ Plans, for example strategic, diversity, debt reduction, etc.
- ☐ Program information, such as teacher guides, student guides, sample curricula or lesson plans, sample evaluation instruments (no more than 3 samples)
- ☐ Recent critical reviews or feature articles (no more than 3 clippings, no older than 3 years (10 years for national publications) with dates clearly indicated)
- ☐ Support letters (no more than 3)
- ☐ Programs or brochures (no more than 3 samples)
- ☐ Websites (up to 5 printed pages from the website)

#### **AUDIO-VISUAL DOCUMENTATION (OPTIONAL)**

*Accepted formats:*

- ☐ CD or DVD (13 copies), containing, but not limited to: PowerPoint slide shows, Website imagery, audio files, video files, photographic documentation
- ☐ Publications (13 copies)

*Please note, these audio-visual materials will be viewed outside the panel meeting by application reviewers and will **not** be returned.*

#### **EXECUTIVE DIRECTOR'S CERTIFICATION:**

By checking every required box above and by signing below, I certify that this application has been reviewed by me and is complete, accurate, and in the correct order.

Printed Name and Title: \_\_\_\_\_

Signature: \_\_\_\_\_



## Form A-2: Short Form Application Checklist (All Levels)

Name of Applying Organization:	
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### **THIS FORM IS NOT A SUBSTITUTE FOR READING THE ENTIRE GUIDELINES.**

Please submit an original plus 4 copies of the following **in the following order:**  
Please 3-hole-punch all copies. Do not 3-holepunch the original.

- ☐ The following obligations have been met:
- ☐ FY 2011 Contract Initiation Components by August 31, 2010
  - ☐ All required insurance documents are current
  - ☐ FY 2010 Final Report submitted by September 30, 2010 (excluding audit)
  - ☐ The applicant is not currently debarred from entering into contracts with any government entity.

### **REQUIRED DOCUMENTS**

- ☐ Form A-2: Short Form Application Checklist (Authorized Signature required)
- ☐ Form B: Application Cover Page
- ☐ Form C: Mission Statement, Goals and Objectives
- ☐ Narrative Section (Refer to the Guidelines for all the questions.)
- ☐ California Cultural Data Project (CDP) Funder Report for City of San Diego Commission for Arts and Culture – Organizational Support Program Application (printout from the CDP website)
- ☐ Budget Notes
- ☐ Form D: Calculating Your Annual Operating Income (AOI) and Amount Requested
- ☐ Form E: Participation Table and Questions plus THREE (3) attachments, if applicable
- ☐ Form F: Board Resolution (Authorized signature required)
- ☐ Printout of a San Diego Art + Sol Calendar Listing
- ☐ Key Staff Roster and Short Bios (dated)
- ☐ Board Roster and Short Bios (voting members clearly indicated and dated)

### **EXECUTIVE DIRECTOR'S CERTIFICATION:**

By checking every required box above and by signing below, I certify that this application has been reviewed by me and is complete, accurate, and in the correct order.

Printed Name and Title: \_\_\_\_\_

Signature: \_\_\_\_\_

## Form B. Application Cover Page

Legal Name of Applicant	
Mailing Address	
City, State, Zip	
City Council District	
Phone	
Fax	
Website	

Chief Executive	
Title	
Phone	
Fax	
Email	

Contact Person	
Title	
Phone	
Fax	
Email	

Authorized Signatory Name	(if other than Chief Executive)
Title	
Phone	
Fax	
Email	

Circle One:

Long Form	Short Form
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Circle One:

Level I \$2,000,000 or more	Level II \$300,000 - \$1,999,999	Level III Up to \$299,999
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Are you an AAM accredited museum?	Circle one:	Yes	No
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From Form D:	AOI:		Amount Requested:	
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### **Brief Description** (Delete the following instructions from your application):

In the space below, provide a brief description of your organization and what it plans to do during Fiscal Year 2012. This information will be edited and used on the Commission's website, so please limit your response to 3-4 sentences (100 words maximum).

### **Season Highlights** (Delete the following instructions from your application):

Please attach one additional page listing your FY2012 season highlights. Please format this page in two columns – one column with dates the other column with events.

## **Form C: Mission Statement Goals and Objectives**

**(Please clearly label your response using the above title. Do not include these instructions.)**

On a separate page, provide your organization's brief mission statement followed in outline form by your organization's goals and objectives for FY 2012. You are strongly encouraged to prioritize your top five goals and objectives. Any noteworthy challenges you describe in the Challenges and Progress section should be addressed strategically in your goals and objectives. **The objectives will become the terms of your contract with the City should your proposal be recommended for funding.**

### **Required Topics**

The following two topics must be included among your goals with accompanying objectives:

1. A goal with objectives related to the programming you plan to implement during the fiscal year for which you are requesting funding, e.g. a description of your season.
2. A goal with objectives related to diversity and inclusion.

Measurable objectives related to a diversity goal should focus on strategies and/or outcomes related to organizational and audience development as opposed to demographics. For example, implement three board training workshops, produce one additional bilingual publication, etc. Please do not identify measurable outcomes related to the demographics of your board, employees, or volunteers. If you are awarded funding, you will be required to submit workforce-related data at a later date.

### **Mission Statements**

A mission statement or statement of purpose is described as follows:

- It is written in terms of "quality of life" or the conditions of life you hope to achieve for some group through your efforts.
- It provides a frame of reference for the entire planning process.
- It sets the future direction of an organization.
- It should be singular and specific.

**Example:** The mission of The People's Art Museum is to collect, preserve, study, exhibit, and stimulate appreciation for and advance knowledge of works of art that collectively represent the broadest spectrum of human achievement at the highest level of quality, all in the service of the public and in accordance with the highest professional standards.

### **Goals**

A goal is described as follows:

- It is a broad statement. It addresses general future accomplishments (long-range plans).

- It relates to an identified problem or need.
- It is written in terms of the outcomes of a project or service that you hope to achieve (how things should be).
- It is no more than 1-2 sentences in length.

**Example:** To expand public access to the museum's collections.

### **Objectives**

An objective is described as follows:

- It is a means to achieve an organization's goal.
- It explains the specific methods to be used for the outcomes expected.
- It should be precise, concrete, clear and measurable (what you are going to accomplish, who will be served, how many people will be served and when they will receive the services).
- It should act as a standard by which results can be measured, monitored during the course of service and eventually evaluated.
- It should be one sentence in length.

**Example:** Increase the number of hours the museum is open to the public each week from 48 to 60 hours.

### **Particular attention should be given to the following:**

- The objective should be realistic so that your activities will fully support the achievement of the objective.
- Do not confuse the term "objective" with "procedures".
- Procedures are not measurable; objectives are.

### **Objectives are important because:**

- They are the basis and primary selling point of your application.
- They reflect your program development skills.

## **California Cultural Data Project (CDP): Requirements**

Report to the City of San Diego Commission for Arts and Culture

**See pages 49-50 for more information on using the CDP.**

### **What to Submit**

- A minimum of two years of data is required.
- ALL eleven (11) sections of the CDP profile are REQUIRED, including Section 8, the Balance Sheet.
- Submit data for completed fiscal years only. If you are an audited organization, you must submit your two most recent audited years (unless the following point applies).
- You may not skip a year. For example, if last year an organization submitted FY07 and FY08, this year that organization must submit FY08 and FY09. In this example, even if the organization had completed its FY10 audit in time for the application, the organization must still submit FY08 and FY09.
- Numbers should not be rounded (except to the nearest dollar).

## Form D: Calculating Your AOI and Amount Requested

Name of Applying Organization:	
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Use this form to convert CDP data to your Annual Operating Income (AOI).

1	Enter Total Unrestricted Income Less In-kind >Line 34-c from your Funder Report for the City of San Diego	
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2	Does Line 34-c include any income used for the purchase of <b>Fixed Assets</b> (property and equipment) or for <b>Capital Improvements</b> ? If yes, enter that amount.	
3	Does Line 34-c include any <b>Temporarily or Permanently Restricted Income</b> ? It shouldn't if you did your CDP data entry correctly. But if it does, enter that amount here:	
4	Does Line 34-c include any <b>Value of Collections</b> ? If yes, enter that amount here:	
5	Does Line 34-c include any <b>Unrealized Gains</b> ? If yes, enter that amount here:	
6	Total Lines 2-5. Enter that amount here:	
7	Subtract Line 6 from Line 1. Enter that amount here:	

8	Does Line 34-c include any <b>Depreciation or Capital Losses</b> ? If yes, enter that amount here (as a positive number):	
9	Does Line 34-c include any <b>Unrealized Losses</b> ? If yes, enter that amount here (as a positive number):	
10	Add lines 8 + 9. Enter that amount here:	

11	Add lines 7 + 10. Enter that amount here: <b>This is your Annual Operating Income (AOI)</b>	
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12	What percentage of your AOI are you allowed to Request (see Table A on page 18)? Enter that percentage here:	
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13	Multiply Line 11 by Line 12. Enter that amount here: <b>This is your Amount Requested</b>	
----	--	--

## Form E: Participation - Schools, Community Groups & Tourists

Name of Applying Organization:	
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**Please review instructions on following pages before completing this form.**

Numbers provided in this table should be the most recent numbers you have. The year you are reporting here, therefore, may or may not be the same as the most recent year you reported in your CDP profile.

Did your organization participate in the following?

**IF YES, DO NOT INCLUDE THESE NUMBERS IN THE TABLE BELOW.**

Balboa Park 5 <sup>th</sup> Grade	Yes	No
School in the Park	Yes	No
Old Town Historical/Cultural	Yes	No

### Outreach and Inreach Table

City Council District	Outreach to K-12 Schools		Outreach Community Organizations (other than K-12 schools)		Inreach from all organizations (schools and other)	
	A	B	C	D	E	F
	Schools	Students and Teachers	Organizations	Participations	Organizations	Participations
1						
2						
3						
4						
5						
6						
7						
8						
Total						
REQUIRED Attachments to Form E »»»»»	A list by City Council District of these schools.		A list by City Council District of these “other” (non-school) organizations.		A list by City Council District of these schools and other organizations.	

The above table covers the period		through	
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### Tourists (see definition, page 56):

Number of Free or Sold Tickets/Admissions to Tourists:	
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**Instructions for Completing Form E**  
**(Do not include with application)**

<b>General</b>	This table is designed to collect data related to your efforts to provide educational programs and to make all your programming more accessible to more people. Please include, therefore, all activities related to increasing appreciation of, knowledge of, or access to your programs and services, including fundraising events and award ceremonies.
<b>Groups Working Together</b>	If two or more organizations are performing or presenting services together (for example a symphony performing with a chorus), the organizations should agree upon how they will “divide up” the numbers. Please do not report numbers that another organization will report.
<b>Contracted or Volunteered Services</b>	If one or more organizations are performing or otherwise providing services for another organization, for example performing in a parade or at a street fair, attendance figures should <u>not</u> be reported by the contracted/volunteering organization. Organizations may, however, describe their participation as part of their narrative as applicable.
<b>Multiple Contacts</b>	For Artists-In-Residence programs or any program where the same group of people is served more than one time, count those participants only once, even if multiple contacts are made.
<b>Definitions</b>	<ul style="list-style-type: none"><li>▪ <b>Outreach</b> is defined as programs and services implemented at locations not owned, operated, rented or otherwise controlled by the applicant.</li><li>▪ <b>Inreach</b> is defined as attendance by groups of people at your venue.</li></ul>
<b>Column A</b>	Indicate by City Council District the total number of City of San Diego pre-K – 12 public and private educational institutions served through outreach.
<b>Column B</b>	Indicate by City Council District the total number of students and teachers served through outreach.
<b>Column C</b>	In Column C, indicate by City Council District the total number of all community organizations (everything except pre-K – 12 schools) served through outreach by your organization.
<b>Column D</b>	Indicate by City Council District the total number of individuals at these community organizations served through outreach.
<b>Column E</b>	Indicate by City Council District the total number of groups (schools and non-school community organizations) that came to your venue(s).



<b>Column F</b>	Indicate by City Council District the total number of individuals served.
<b>Required Attachments to Form E</b>	<ol style="list-style-type: none"> <li>1) A list, sorted by City Council District, of City of San Diego K-12 schools served through Outreach</li> <li>2) A list, sorted by City Council District, of City of San Diego organizations (other than pre-K-12 schools) served through Outreach</li> <li>3) A list, sorted by City Council District, of City of San Diego organizations (pre-K-12 schools plus all others) served through Inreach</li> </ol>
<b>References</b>	<p>Refer to the San Diego Unified School District website to determine schools by City Council District:  <a href="http://www.sandi.net/depts/gov_relations/ElectedOfficials/city_council_district.pdf">www.sandi.net/depts/gov_relations/ElectedOfficials/city_council_district.pdf</a></p> <p>Refer to the San Diego City Council District Maps to determine other community organizations by City Council District:  <a href="http://www.sandiego.gov/citycouncil/index.shtml">http://www.sandiego.gov/citycouncil/index.shtml</a></p>
<b>Exclusions</b>	<p>Do NOT provide numbers for Balboa Park 5th Grade, School in the Park (formerly Rosa Parks), or Old Town Historical/Cultural Program participants.</p> <p>Do not count any school or organization located outside of the City of San Diego.</p>

## Form F: Board Resolution

Name of Organization \_\_\_\_\_

Resolution of the Board of Directors of the aforementioned organization approving the application for Organization Support Program Funding from the City of San Diego Commission for Arts and Culture for Fiscal Year 2012.

WHEREAS, Chapter III, Article 5, of the San Diego Municipal Code provides for the imposition of a tax on transient occupants of hotel rooms in the City of San Diego, the proceeds of which are to be used for the promoting of the City of San Diego, including cultural purposes, and for certain other purposes as the Council may direct; and

WHEREAS Council Policy 100-03 sets forth guidelines, standards and procedures for the allocation and expenditure of TOT funds; and

WHEREAS, the aforementioned organization is a legally constituted nonprofit corporation completely directing and in control of its own affairs through its own officers or members;

NOW, THEREFORE BE IT RESOLVED, that the Board of Directors of the above mentioned organization, hereby:

1. Approves filing an application for Organizational Support Program funding for the City's fiscal year 2012;
2. Certifies that said organization understands Council Policy 100-03 and will comply with the guidelines, standards and procedures thereof;
3. Appoints the person indicated as follows as its agent to conduct all negotiations; execute and submit all documents including but not limited to applications, contracts, amendments, billing statements, and so on which may be necessary to operate the aforementioned organization;

Name of authorized agent and title \_\_\_\_\_

4. Certifies support of the organizational goals and objectives as outlined in the accompanying application;
5. (For FY 2011 OSP Long Form Applicants Only): Certifies that both the chief elected and chief executive officers have read the FY 2011 OSP Panel Comments.

Chief elected officer initial here: \_\_\_\_\_

Chief executive officer initial here: \_\_\_\_\_

Adopted [insert date]: \_\_\_\_\_

\_\_\_\_\_  
Chief Elected Officer Printed Name and Signature (please specify title)

\_\_\_\_\_  
Chief Executive Officer Printed Name and Signature (please specify title)

## Long Form - Levels I and II - Narrative Section

Respond to Review Criteria items 1 – 6 below on separate paper. Number and label your response to each criterion. Limit your response to **5 pages or less**. (Do not include instructions.) Museums responsible for the ongoing care of collections may use one additional page to respond to criterion 7. You may also use one additional page each (total of two pages) for items 8 and 9. Please note that your response to “Budget Notes” does not have a page limit and must be placed immediately after the CDP Funder Report.

Failure to follow application instructions may impact your rank.

### 1. Programs and Services

- A. Briefly describe your core programs and services and describe any plans for change, growth or reduction in the proposed year. Discuss any unusual or particular programming risk that your organization will undertake.
- B. Inclusive arts and culture organizations develop their programs with an awareness of the diversity of the population they are charged to serve. Briefly describe your programming philosophy and how it meets the needs of San Diego’s diverse populations. In addition to your organization’s programming philosophy, please describe specific initiatives your organization has undertaken in the past year and plans for the coming year to diversify its board, staff, volunteers and audiences. How does your organization evaluate the successfulness of these initiatives?

### 2. Professionalism and Organizational Quality

(To avoid repetition, museum applicants should refer to Narrative question #7 prior to completing this section.)

How is quality measured in your discipline or field and in what ways has your organization excelled, in terms of local, regional and national recognition, importance of collections, original productions or exhibitions? Summarize the organization’s recent history of achieving quality, including grants received, awards, honors or other significant accomplishments.

What other factors attest to the professionalism of your organization, such as memberships in professional associations, accreditations, performance or exhibition venues, technology, and management policies and practices?

Limit your discussion to the last three years (ten years for national recognition), and identify the year within which a specific recognition or other quality indicator occurred.

### **3. Operations**

#### **A. Governance**

Describe the roles and responsibilities of your board, which may include leading, governing, raising funds, overseeing finances and ensuring internal and external accountability. How well is your board meeting these responsibilities?

Briefly summarize your organization's governing structure, and discuss the functions and working relationships of the various entities, including board, committees, volunteers, members at large and staff. How frequently do the board and its committees meet?

What strategies do you use to develop and retain board members and to nurture new leadership?

What is your organization's policy on board giving and how well is it being implemented?

Discuss how your board addresses short and long-range organizational planning. Attach an executive summary of your strategic plan, if applicable, and discuss how the plan is currently being implemented.

Are any of your voting board members also paid staff? The Commission generally disapproves of paid staff on boards. If your organization supports this practice, please provide the rationale for your decision.

What steps has your organization taken to prohibit employees, volunteers, or board members from using their positions for a purpose that is, or that gives the appearance of, being motivated by the desire for private gain for themselves or others, particularly those with whom they have family, business, or other relationships? Possible steps include, but are not limited to, language in your by-laws, stand-alone conflict of interest statements, and training board members and staff.

#### **B. Human Resources**

Describe the qualifications of your participating artists, curators, researchers and other key artistic and administrative staff members.

Discuss any significant staff changes over the past 12 months or plans to hire or contract new artistic or administrative personnel for key positions within the next 12 months.

Briefly discuss benefits you offer to attract and retain a quality workforce, including competitive compensation packages, retirement benefits, health plans, or flex time.

Please describe any professional development activities your organization implements designed to increase appreciation, knowledge or skills in the areas of diversity, nonprofit

management, arts, culture and/or other subjects as appropriate. Activities may be targeted toward staff, board members, and/or volunteers.

Describe how volunteers are utilized to extend staff resources and to support both ongoing and special activities.

### **C. Financial Management**

#### **Overall health**

Keeping your last completed, current and projected fiscal budget years in mind, please provide a perspective of your organization's financial health, including but not limited to discussions of recent or anticipated growth or reductions in operating budgets, existing deficits and plans to retire deficits. Discuss the status of any debts owed, such as credit cards, bank or personal loans, lines of credit, etc., that will not be satisfied within the next two fiscal years.

#### **Major financial activities**

Describe any other activity your organization is planning or currently implementing that will help the panel better understand your financial position, such as, capital campaigns, endowment drives or other fundraising activities, real estate transactions, infrastructure improvements or investments, etc.

#### **New programs and services**

If you have described any new programs or services for the fiscal year for which you are applying, please describe any related budgeting decisions.

#### **Budget Notes**

**Budget Notes** should be provided separately from the rest of the narrative. Please place your Budget Notes immediately after the CDP Funder Report. There is no page limit to the response to this question.

Budget notes are imperative for clarity and understanding of the CDP Funder Report. Your explanations should be brief and succinct but sufficient enough to clarify obscure income sources and expense purposes. Attach schedules, additional pages, etc.

- **Explanations of changes to Income and Expenses**

If your CDP Funder Report shows Income or Expenses line items that changed by more than 10% between the two most recent completed fiscal years, you are required to provide a list of those line numbers and line labels followed by an explanation for the change. Please note that the % Change column in the Funder Report will show "n/a" if one of the years shows "0." Any line that goes from "0" to something or something to "0," must be also be listed and explained.

- **Explanations of Selected Assets**

If you have an amount other than \$0 on the "Assets-Receivables" line of your CDP

Balance Sheet Trends (refer to your Funder Report) for your most recently submitted fiscal year, please discuss, in general, the content of each of the five lines listed below (which comprise the Assets-Receivable Line) and your organization's policy (ies) for soliciting, recognizing, and accounting for these receivables.

- Line 2 Accounts receivable
- Line 3 Pledges receivable – current
- Line 4 Grants receivable – current
- Line 5 Contracts receivable
- Line 6 Receivables – other

- If a deficit exists, please discuss how you plan to address it.

#### **4. Cultural Tourism Marketing**

Since 1990, the Commission and the San Diego Convention and Visitors Bureau (ConVis) have worked together to increase cultural tourism in our city. An outcome of their significant financial investment in this partnership is the San Diego Art + Sol website that provides free space for arts and culture organizations to market their programs to residents and visitors: [www.sandiegoartandsol.com](http://www.sandiegoartandsol.com)

State how you track tourists (see definition, page 56), i.e. what methodology did you use to arrive at the number of tourists you provided in Form E.

State how you use San Diego Art + Sol and any other efforts you employ to market your programs to cultural travelers. Please keep all of the following in mind as you prepare your response:

- Using the San Diego Art + Sol website:
  - Posting events on the San Diego Art + Sol website
  - Linking the San Diego Art + Sol website to your website
  - Directing guests to the San Diego Art + Sol website when asked about San Diego arts and culture events
  - Downloading cultural itineraries from San Diego Art + Sol, copying and distributing them to your guests
- Travel trade marketing:
  - Inviting tourism industry partners to openings and other special events
  - Partnerships with Destination Management Companies (DMC) and Tour Operators
  - Utilization of the California Travel and Tourism Commission website (Visit California)  
<http://www.visitcalifornia.com/AM/Template.cfm?Section=Home> (click on “Travel Industry” to enter an event)
  - Familiarization (FAM) tours for tourism industry professionals
- Advertising, publicity and promotions
- Cooperative marketing

- Cultural tourism planning and research
- Meetings, conventions and trade shows
- Festivals and special events
- Websites and other internet-based technologies
- San Diego Convention and Visitors Bureau membership
- Ongoing relationships with local concierges
- Partnering with local restaurants and hotels, for example offering “packages”

Please note that a printout of one of your San Diego Art + Sol calendar listings is a required attachment to your application.

## **5. Education and Access**

The Commission supports life-long education related to arts and culture and efforts to make arts and culture events available to everyone. Please refer to the definitions section for specific information on the difference between education and access. In general, for the purposes of this application, access refers to changing “things,” for example, the price of a ticket, hours of operation, location of facilities, availability of transportation, language of signs, ramps for wheelchairs, etc., while education refers to changing (i.e. developing) “people.”

Education programs fall anywhere along the “intensity” continuum from “exposure-type” programs primarily designed to increase appreciation or awareness, for example a booth at a festival, a one-hour lecture or performance, or a one-page handout to something very intensive specifically designed to increase knowledge of or skills in arts or culture, for example, an after-school theater program where the participants actually produce a play or a “school-in-a-museum” program where students spend a full day in a museum once a week for 3 months and use the museum’s exhibits as jumping off points for the study of all their subjects, i.e. the arts plus math, reading, science, languages, etc. Organizations are encouraged to experiment with a variety of educational programs throughout the “intensity continuum” to determine which ones most effectively serve their goals and objectives.

Please describe your organization’s access and education activities.

Discuss any efforts to evaluate the effectiveness of your access and education initiatives, such as audience tracking methods, surveys, focus group sessions or other informal or formal market research activities, and the outcomes of your evaluation.

## **6. Interorganizational Activities**

The Commission believes that when arts and culture organizations work with a variety of other arts and culture and non-arts and culture organizations, the resulting synergy strengthens the capacity of San Diego to attract tourists and serve its citizens with the highest quality arts and culture programs and services.

Interorganizational activities fall along a “synergy continuum” from agreements to cooperation to collaboration. At the least synergistic end of the continuum, agreements occur when organizations provide goods and/or services to each other, for example offering one’s facility to another organization (for free or a fee). Cooperation occurs when two or more organizations work toward a common goal but remain independent, for example, a choral group performs with an instrumental group. Collaboration occurs when two or more organizations work together to accomplish a goal none of them could accomplish alone, for example, a festival.

Provide an overview of any interorganizational activities planned for the proposed year and the intended benefits to your organization, your partnering organization(s) and constituents as a result of these activities.

## **7. Museums Only**

(One additional page maximum)

The OSP urges museums to acquire and maintain professional standards as described by accrediting organizations such as the American Association of Museums.

Briefly describe how your collections support your mission and statement of purpose. What is the significance of your collections to the museum community and constituents? What are the extent, purpose and use of research by staff, visitors and scholars? How does the museum care for, utilize, manage and exhibit its collections? What efforts are being made to expand your collections?

Briefly describe any publications or articles produced by your museum over the past three years (ten years for national publications). Please include dates.

Has your organization made any efforts within the last three years (ten years for nationally recognized) to develop and produce original exhibitions? If so, have they traveled outside the City of San Diego? Have there been catalogues produced in conjunction with this effort? Please include dates.



## **8. Challenges and Progress**

(One additional page maximum)

Please discuss significant issues, concerns, or challenges your organization is facing that will help the panel better understand your past, present and future status. Include in your discussion any progress your organization is making to resolve the issues. Additionally, any noteworthy challenges you describe in the Challenges and Progress section should be addressed strategically in your goals and objectives.

## **9. Response to Panel Comments**

(One additional page maximum)

Respond to last year's panel comments (if applicable). Include evidence of any change in programming or management that was made as a result of panel recommendations. The Commission office makes available last year's panel comments upon request.

## Long Form – Level III - Narrative Section

The Commission recognizes the considerable burdens experienced by smaller-budgeted organizations due to their inability to hire additional staff to work on writing applications and implementing extensive education and access programs. The purpose of these abbreviated criteria is to afford the Level III applicants an opportunity to adequately present their case for funding without imposing additional and possibly unrealistic expectations.

Respond to Review Criteria items 1 – 7 below on separate paper. Number and label your response to each criterion. Limit your response to **5 pages or less**. (Do not include instructions.) You may use one additional page each (total of two pages) for items 8 and 9. Please note that your response to “Budget Notes” does not have a page limit and must be placed immediately after the CDP Funder Report.

Failure to follow application instructions may impact your rank.

### 1. Programs and Services

- A. Briefly describe your core programs and services and describe any plans for change, growth or reduction in the proposed year. Discuss any unusual or particular programming risk that your organization will undertake.
- B. Inclusive arts and culture organizations develop their programs with an awareness of the diversity of the population they are charged to serve. Briefly describe your programming philosophy and how it meets the needs of San Diego’s diverse populations. In addition to your organization’s programming philosophy, please describe specific initiatives your organization has undertaken in the past year and plans for the coming year to diversify its board, staff, volunteers and audiences. How does your organization evaluate the successfulness of these initiatives?
- C. **Museums Only** - Given the size of your operating budget and longevity of your organization, please respond to the following:
  - The OSP urges museums to acquire and maintain professional standards as described by accrediting organizations such as the American Association of Museums. Briefly describe how your collections support your mission and statement of purpose. What is the significance of your collections to the museum community and constituents? What are the extent, purpose and use of research by staff, visitors and scholars? How does the museum care for, utilize, manage and exhibit its collections? What efforts are being made to expand your collections?

- Briefly describe any publications produced by your museum over the past three years (ten years for nationally-recognized) publications and articles. Please include dates.
- Has your organization made any efforts within the last three years (ten years for nationally recognized) to develop and produce original exhibitions? If so, have they traveled outside the City of San Diego? Have there been catalogues produced in conjunction with this effort? Please include dates.

## **2. Professionalism and Organizational Quality**

How is quality measured in your discipline or field and in what ways has your organization excelled, in terms of local, regional and national recognition, importance of collections, original productions or exhibitions? Summarize the organization's recent history of achieving quality, including grants received, awards, honors or other significant accomplishments.

What other factors attest to the professionalism of your organization, such as memberships in professional associations, accreditations, performance or exhibition venues, technology, and management policies and practices?

Limit your discussion to the last three years (ten years for national recognition), and identify the year within which a specific recognition or other quality indicator occurred.

## **3. Operations**

### **A. Governance**

How actively involved is your board with the organization (e.g. policy oriented only, hands-on production assistance, fundraising, etc.)?

Discuss how your organization plans for the future. Attaching an executive summary or an actual copy of your strategic plan and then discussing how the plan is being implemented, while not a requirement in Level III, may enhance your organization's competitiveness.

Are any of your voting board members also paid staff? The Commission generally disapproves of paid staff on boards. If your organization supports this practice, please provide the rationale for your decision.

What steps has your organization taken to prohibit employees, volunteers, or board members from using their positions for a purpose that is, or that gives the appearance of, being motivated by the desire for private gain for themselves or others, particularly those with whom they have family, business, or other relationships? Possible steps include, but

are not limited to, language in your by-laws, stand-alone conflict of interest statements, and trainings for board members and staff.

## **B. Human Resources**

Describe the qualifications of your participating artists, curators, researchers and other key artistic and administrative staff members.

Discuss any significant staff changes over the past 12 months or plans to hire or contract new artistic or administrative personnel for key positions within the next 12 months.

Briefly discuss benefits you offer to attract and retain a quality workforce, including competitive compensation packages, retirement benefits, health plans, or flex time.

Please describe any professional development activities your organization implements designed to increase appreciation, knowledge or skills in the areas of diversity, nonprofit management, arts, culture and/or other subjects as appropriate. Activities may be targeted toward staff, board members, and/or volunteers.

Describe how volunteers are utilized to extend staff resources and to support both ongoing and special activities.

## **C. Financial Management**

### **Overall health**

Keeping your last completed, current and projected fiscal budget years in mind, please provide a perspective of your organization's financial health, including but not limited to discussions of recent or anticipated growth or reductions in operating budgets, existing deficits and plans to retire deficits. Discuss the status of any debts owed, such as credit cards, bank or personal loans, lines of credit, etc., that will not be satisfied within the next two fiscal years.

### **Major financial activities**

Describe any other activity your organization is planning or currently implementing that will help the panel better understand your financial position, such as, capital campaigns, endowment drives or other fundraising activities, real estate transactions, infrastructure improvements or investments, etc.

### **New programs and services**

If you have described any new programs or services for the fiscal year for which you are applying, please describe any related budgeting decisions.

## Budget Notes

**Budget Notes** should be provided separately from the rest of the narrative. Please place your Budget Notes immediately after the CDP Funder Report. There is no page limit to the response to this question.

Budget notes are imperative for clarity and understanding of the CDP Funder Report. Your explanations should be brief and succinct but sufficient enough to clarify obscure income sources and expense purposes. Attach schedules, additional pages, etc.

- **Explanations of changes to Income and Expenses**

If your CDP Funder Report shows Income or Expenses line items that changed by more than 10% between the two most recent completed fiscal years, you are required to provide a list of those line numbers and line labels followed by an explanation for the change. Please note that the % Change column in the Funder Report will show “n/a” if one of the years shows “0.” Any line that goes from “0” to something or something to “0,” must be also be listed and explained.

- **Explanations of Selected Assets**

If you have an amount other than \$0 on the “Assets-Receivables” line of your CDP Balance Sheet Trends (refer to your Funder Report) for your most recently submitted fiscal year, please discuss, in general, the content of each of the five lines listed below (which comprise the Assets-Receivable Line) and your organization’s policy (ies) for soliciting, recognizing, and accounting for these receivables.

- Line 2 Accounts receivable
- Line 3 Pledges receivable – current
- Line 4 Grants receivable – current
- Line 5 Contracts receivable
- Line 6 Receivables – other

- If a deficit exists, please discuss how you plan to address it.

## 4. Cultural Tourism Marketing

Since 1990, the Commission and the San Diego Convention and Visitors Bureau (ConVis) have worked together to increase cultural tourism in our city. An outcome of their significant financial investment in this partnership is the San Diego Art + Sol website that provides free space for arts and culture organizations to market their programs to residents and visitors: [www.sandiegoartandsol.com](http://www.sandiegoartandsol.com)

State how you track tourists (see definition, page 56), i.e. what methodology did you use to arrive at the number of tourists you provided in Form E.

State how you use San Diego Art + Sol and any other efforts you employ to market your programs to cultural travelers. Please keep all of the following in mind as you prepare your response:

- Using the San Diego Art + Sol website:
  - Posting events on the San Diego Art + Sol website
  - Linking the San Diego Art + Sol website to your website
  - Directing guests to the San Diego Art + Sol website when asked about San Diego arts and culture events
  - Downloading cultural itineraries from San Diego Art + Sol, copying and distributing them to your guests
- Travel trade marketing:
  - Inviting tourism industry partners to openings and other special events
  - Partnerships with Destination Management Companies (DMC) and Tour Operators
  - Utilization of the California Travel and Tourism Commission website (Visit California)  
<http://www.visitcalifornia.com/AM/Template.cfm?Section=Home> (click on “Travel Industry” to enter an event)
  - Familiarization (FAM) tours for tourism industry professionals
- Advertising, publicity and promotions
- Cooperative marketing
- Cultural tourism planning and research
- Meetings, conventions and trade shows
- Festivals and special events
- Websites and other internet-based technologies
- San Diego Convention and Visitors Bureau membership
- Ongoing relationships with local concierges
- Partnering with local restaurants and hotels, for example offering “packages”

Please note that a printout of one of your San Diego Art + Sol calendar listings is a required attachment to your application.

## **5. Education and Access**

The Commission supports life-long education related to arts and culture and efforts to make arts and culture events available to everyone. Please refer to the definitions section for specific information on the difference between education and access. In general, for the purposes of this application, access refers to changing “things,” for example, the price of a ticket, hours of operation, location of facilities, availability of transportation, language of signs, ramps for wheelchairs, etc., while education refers to changing (i.e. developing) “people.”

Education programs fall anywhere along the “intensity” continuum from “exposure-type” programs primarily designed to increase appreciation or

awareness, for example a booth at a festival, a one-hour lecture or performance, or a one-page handout to something very intensive specifically designed to increase knowledge of or skills in arts or culture, for example, an after-school theater program where the participants actually produce a play or a “school-in-a-museum” program where students spend a full day in a museum once a week for 3 months and use the museum’s exhibits as jumping off points for the study of all their subjects, i.e. the arts plus math, reading, science, languages, etc. Organizations are encouraged to experiment with a variety of educational programs throughout the “intensity continuum” to determine which ones most effectively serve their goals and objectives.

Please describe your organization’s access and education activities.

Note: While the Commission is always supportive of any efforts by organizations to set and work toward accomplishing education and access goals, Level III applicants are not expected to meet the same level of accomplishment in this area as Levels I and II.

## **6. Interorganizational Activities**

The Commission believes that when arts and culture organizations work with a variety of other arts and culture and non-arts and culture organizations, the resulting synergy strengthens the capacity of San Diego to attract tourists and serve its citizens with the highest quality arts and culture programs and services.

Interorganizational activities fall along a “synergy continuum” from agreements to cooperation to collaboration. At the least synergistic end of the continuum, agreements occur when organizations provide goods and/or services to each other, for example offering one’s facility to another organization (for free or a fee). Cooperation occurs when two or more organizations work toward a common goal but remain independent, for example, a choral group performs with an instrumental group. Collaboration occurs when two or more organizations work together to accomplish a goal none of them could accomplish alone, for example, a festival.

Provide an overview of any interorganizational activities planned for the proposed year and the intended benefits to your organization, your partnering organization(s) and constituents as a result of these activities.

## **7. Innovation /Creativity in the use of Resources**

Discuss how the size of your organization and budget challenges your ability to provide quality programs and services and/or presents special opportunities unavailable to larger organizations.

Describe how your organization expands limited resources through a creative use of talent, volunteers, facilities, funding and other assets.

## **8. Challenges and Progress**

(One additional page maximum)

Please discuss significant issues, concerns, or challenges your organization is facing that will help the panel better understand your past, present and future status. Include in your discussion any progress your organization is making to resolve the issues. Additionally, any noteworthy challenges you describe in the Challenges and Progress section should be addressed strategically in your goals and objectives.

## **9. Response to Panel Comments**

(One additional page maximum)

Respond to last year's panel comments (if applicable). Include evidence of any change in programming or management that was made as a result of panel recommendations. The Commission office makes available last year's panel comments upon request.



## Short Form - All Levels - Narrative Section

Applicants are strongly encouraged to verify Short Form eligibility with Commission program staff prior to completing proposals. Commission staff reserves the right to designate Short Form eligibility based on organization stability and management and development issues determined outside the application process.

Abbreviated Narrative Section:

**1. Response to Diversity Commitment (2 pages maximum)**

After reading the Diversity Commitment Statement on page 16, please describe how diversity, in all its dimensions, is currently being realized throughout your organization. Diversity efforts may also be evidenced in other sections of the application, such as the Mission Statement, Goals and Objectives, Challenges and Response to Panel Comments.

**2. Conflict of Interest (1 pages maximum)**

Are any of your voting board members also paid staff? The Commission generally disapproves of paid staff on boards. If your organization supports this practice, please provide the rationale for your decision.

What steps has your organization taken to prohibit employees, volunteers, or board members from using their positions for a purpose that is, or that gives the appearance of, being motivated by the desire for private gain for themselves or others, particularly those with whom they have family, business, or other relationships? Possible steps include, but are not limited to, language in your by-laws, stand-alone conflict of interest statements, and trainings for board members and staff.

**3. Challenges and Progress (1 page maximum)**

Please discuss significant issues, concerns, or challenges your organization is facing that will help the panel better understand your past, present and future status. Include in your discussion any progress your organization is making to resolve the issues. Additionally, any noteworthy challenges you describe in the Challenges and Progress section should be addressed strategically in your goals and objectives.

**4. Response to Panel Comments (1 page maximum)**

(only for applicants that submitted a long form application last year)

Respond to last year's panel comments (if applicable). Include evidence of any change in programming or management that was made as a result of panel recommendations. The Commission office makes available last year's panel comments upon request.

## 5. Budget implications of new programs and services (1 page maximum)

If you have described any new programs or services for the fiscal year for which you are applying, please describe any related budgeting decisions.

## 6. Budget Notes

**Budget Notes** should be provided separately from the rest of the narrative. Please place Budget Notes after the CDP Funder Report. There is no page limit for Budget Notes. (Instructions for this item are continued on the following page.)

Budget notes are imperative for clarity and understanding of the CDP Funder Report. Your explanations should be brief and succinct but sufficient enough to clarify obscure income sources and expense purposes. Attach schedules, additional pages, etc.

### ▪ **Explanations of changes to Income and Expenses**

If your CDP Funder Report shows Income or Expenses line items that changed by more than 10% between the two most recent completed fiscal years, you are required to provide a list of those line numbers and line labels followed by an explanation for the change. Please note that the % Change column in the Funder Report will show “n/a” if one of the years shows “0.” Any line that goes from “0” to something or something to “0,” must be also be listed and explained.

### ▪ **Explanations of Selected Assets**

If you have an amount other than \$0 on the “Assets-Receivables” line of your CDP Balance Sheet Trends (refer to your Funder Report) for your most recently submitted fiscal year, please discuss, in general, the content of each of the five lines listed below (which comprise the Assets-Receivable Line) and your organization’s policy (ies) for soliciting, recognizing, and accounting for these receivables.

- Line 2 Accounts receivable
- Line 3 Pledges receivable – current
- Line 4 Grants receivable – current
- Line 5 Contracts receivable
- Line 6 Receivables – other

- If a deficit exists, please discuss how you plan to address it.

## California Cultural Data Project (CDP): Description

### Description

The California CDP is a state-wide, collaborative effort of public and private funders throughout California and consists of an online system for collecting and standardizing historical financial and organizational data. The Commission, along with other funders in California, requires applicants to complete a Cultural Data Profile through the California CDP Web site (<http://www.caculturaldata.org>).

### Advantages

The California CDP will provide the cultural community with consistent, reliable, comprehensive data on arts and culture in California, enabling organizations to view trends in their data, benchmark themselves against peer organizations, and enhance their organizational capacity.

### First-time Applicants

Applicants will fill out the Cultural Data Profile once each year and use that data as part of their application to all participating funders throughout the state.

If this is your first application to the Organizational Support Program, please contact the CDP for workshop schedules or for more information regarding how to complete the CDP Profile.

### Continuing Applicants

If you have submitted a Data Profile in the past, you will see the previous year's information in the column(s) to the right of the current Data Profile's fields. In the financial sections, which break down a total into component parts (e.g., programming, fundraising and G&A), in the prior year column you will see the total column only. The prior year's data column will be read-only, and available for your reference. In sections that require a radio button response in addition to your data, the prior year's radio button response will appear in the column called Radio Button.

### Saving Your Work

To guarantee that your work is saved as you move through the Data Profile, make sure you click one of the buttons at the bottom of each page: 'Save', 'Save and Next' or 'Save and Previous'.

If you click 'Cancel', your unsaved entries on a Data Profile page will not be saved.

If you close your browser without saving the Data Profile and properly logging out, your unsaved changes and additions to the Data Profile will be lost and you will be locked out of the Data Profile (see Sessions and Record Locking for full information about this).

<b>Submitting Your Form</b>	When you have completed in the Data Profile and are ready to submit it, click 'Save and Exit' to return to the Data Profile Manager. For the relevant fiscal year, click 'Submit'. If you are certain that you are ready to submit, click 'Yes' at the prompt. This will activate the Website's error checking and submission process.
<b>System Error Check</b>	<p>The system is designed to catch certain errors and inconsistencies in the data entered into the Data Profile. For instance, several items in the Data Profile must agree with the information entered in Section 2. If they do not, you will not be able to submit the Data Profile until you correct the errors.</p> <p>If the system finds any errors on your Data Profile, it will present you with a list of these errors. To correct an error, click on the error message, make the necessary corrections and click 'Save and Exit'. This will return you to the list of errors. Once all of the errors have been corrected, you will be able to submit your Data Profile.</p>
<b>Self Error Check</b>	If you want to check your Data Profile for errors without submitting it, from the Data Profile Manager, click 'Error Check' in the applicable fiscal year.
<b>Required Selections</b>	Certain sections of the Data Profile require you to make radio button selections. You will not be able to submit your Data Profile until you make a selection.
<b>Printing</b>	<p>To print a grant format or a copy of the full Data Profile, from the Data Profile Manager, click 'Reports' in the applicable fiscal year. Here you can print and/or download the full Profile for your records. <b>DO NOT, HOWEVER, PRINT AND SEND A COPY OF YOUR PROFILE with the application.</b> Make sure you print and send the <b>Funder Report</b> for the City of San Diego Commission for Arts and Culture – Organizational Support Program.</p> <p>To view any of the reports, you must have Adobe Acrobat Reader installed on your computer.</p>
<b>Contact</b>	<p><b>California CDP Help Desk</b>  Toll Free: 1-866-9-CAL-CDP  Email: <a href="mailto:help@culturaldata.org">help@culturaldata.org</a>  The CA-CDP Help Desk is available Monday – Friday from 9:00am – 5:00pm PST.  CA-CDP Web site: <a href="http://www.caculturaldata.org">http://www.caculturaldata.org</a></p>

## How to calculate the average operating fund deficit

Annual operating fund deficit is defined as Line 45-c (Change in Unrestricted Assets) of the California Cultural Data Project (CDP) Commission for Arts and Culture Funder Report.

To calculate your deficit as a percentage of your Annual Operating Income (what the CDP calls Total Unrestricted Income), do the following:

Using your CDP Funder Report, Income and Expense Section:

1. Divide Line 45-c (Change in Unrestricted Assets) by Line 34-c (Total Unrestricted Income Less In-Kind).
2. To convert the resulting number to a percentage, multiply by 100.

The following equations say the same thing as the two step process above:

$$\text{Deficit as a \% of AOI} = \frac{\text{Change in Unrestricted Assets}}{\text{Total Unrestricted Income Less Inkind}} \times 100$$

or

$$\text{Deficit as a \% of AOI} = \frac{\text{Line 45c}}{\text{Line 34c}} \times 100$$

To calculate your average percentage for the last two completed fiscal years, do the following:

1. Calculate your “deficit as a percentage of AOI” as described above for the year of your last year completed fiscal year. (Let’s call that Deficit A.)
2. Calculate your “deficit as a percentage of AOI” as described above for the year before your last year completed fiscal year. (Let’s call that Deficit B.)
3. Add Deficit A and Deficit B together.
4. Divide the sum from number 3 above by two – that’s your average deficit.

$$\text{Average Percentage Deficit} = \frac{\text{Deficit A} + \text{Deficit B}}{2}$$

If your Average Percentage Deficit is a negative number, make it a positive number (multiply by -1).

If your Average Deficit is greater than 5%, you must submit a Long Form Application.

## **Definitions**

**ACCESS** (See EDUCATION AND ACCESS PROGRAMS)

### **ACCREDITATION**

The following characteristics of an accreditable museum reflect the core values and concepts of the American Association of Museums Accreditation Program:

An accreditable museum has a clear sense of mission and organizes its governing authority, staff, financial resources, collections, public programs and activities to focus on meeting its formally stated mission.

The accreditation is predicated on the expectation that each museum complies with all local, state and federal laws, codes and regulations applicable to its facilities, operations and administration. These laws include, but are not limited to the following: the Americans with Disabilities Act (ADA); Equal Employment Opportunity (EEO); and Native American Graves Protections and Repatriation Act (NAGPRA).

### **ANNUAL OPERATING INCOME (AOI)**

Annual Operating Income is a number derived from an organizations unrestricted income and is one of the variables used by the Commission to calculate funding levels (see page 17).

### **ART**

The arts include dance, design art, folk and traditional art, literature, media arts, music, opera, musical theatre, theatre and visual arts. As applied to the funding process, art is the development and presentation of artistic elements in a manner that reflects levels of quality, accessibility, diversity and financial stability.

### **ART IN PUBLIC PLACES**

The Commission's Public Art Program supports artist involvement in the design and construction of facilities sited on City property and projects with an emphasis on visual art; reviews proposed donations of artwork to the City; and assists private property owners and others in the selection and installation of artworks to be located in the public view.

**ARTS AND CULTURE EDUCATION** (See Education and Access Programs)

### **AUTHORIZED SIGNATORY**

Dependent on the type and size of an applying organization, the authorized signatory may be the board president, executive director, program administrator, or any person who has direct contact with management or administration of the organization and who will be responsible for all requirements of the Organizational Support Program.

**CERTIFICATE OF GOOD STANDING**

The Certificate of Good Standing (Certificate of Status/Domestic Corporation) documents the organization as a legal entity in good standing as required by City Council Policy 100-03.C.4.

**COLLABORATION** (See Interorganizational Activities)

**COMMUNITY**

A unified body of individuals; people with common interests living in a particular area; the physical boundaries of an area; a group of people with a common characteristic or interest living together within a larger society; or the society at large.

**CONTRACT FOR SERVICE**

The Commission contracts services, rather than awards grants, to arts and culture organizations. The contract details the terms of the agreement between the contractor and the City and describes the specific scope of services arts and culture organizations are contracted to provide.

**COOPERATION** (See Interorganizational Activities)

**CORE SUPPORT**

Core support is funding for the ongoing costs that are central to an organization's mission.

**CULTURAL TOURISM**

Travel with a primary purpose to experience the arts, heritage, cultures, or special character of a place.

**CULTURE**

Culture is the total array of a transmitted heritage characteristic of a people. Cultural organizations are those devoted to the fine arts, humanities and broad aspects of a science distinguished from vocational, recreational and technical skills. As applied in the funding process, culture includes those institutions and groups dedicated to preserving and exhibiting some aspects of our culture, including art, architecture, science and history.

**DANCE**

Dance includes ballet, modern and experimental, jazz, ethnic dance and dance instruction.

**DIVERSITY**

Diversity refers to differences in race, gender, ethnicity, age, socioeconomic class, religion, sexual orientation, skills and abilities, and politics among other qualities. It can be described in a multitude of ways, some less visible than others; this by no means excludes a particular category. "Cultural Diversity" can be described as the values, practices, patterns and customs of a group of people or society.

**DUNS NUMBER**

Dun and Bradstreet (D&B) is a company that provides business information for credit, marketing, and purchasing decisions. Its “data universal numbering system,” known at DUNS, issues unique 9-digit numbers that are used by businesses and the federal government to keep track of more than 70 million businesses and individuals world-wide. Some entities, such as states and universities, will also have what is known as “DUNS + 4,” which is used to identify specific units within a larger entity.

**EDUCATION** (See Education and Access Programs)**EDUCATION AND ACCESS PROGRAMS**

Education and access programs are those activities that an organization implements designed to make arts and culture more accessible and relevant to all San Diegans.

Sometimes this goal is accomplished through “access programs” – those programs targeted at changing “things,” for example, the price of a ticket, hours of operation, location of facilities, availability of transportation, language of signs, ramps for wheelchairs, etc. Sometimes this goal is accomplished through “educational programs” – those programs targeted at changing or developing “people,” for example programs designed to increase appreciation of an art or cultural form, programs designed to change the attitudes of board members and/or staff toward diversification, programs designed to increase the skills of staff to manage nonprofit organizations or to effectively serve diverse constituents, training in specific arts or culture disciplines in order to develop future artists and audiences, arts education programs for all ages, etc.

**ENDOWMENT**

Endowments are funds that are kept permanently and invested to create income for the organization.

**ETHNIC**

Ethnic refers to groups within a cultural and social system that claim or are accorded distinction on the basis of variable religious, linguistic or ancestral characteristics.

**FAMILIARIZATION TOUR**

Destination inspection tour designed to increase product knowledge, develop new products and build future sales. “Fam Tours” are complimentary or reduced-rate group programs often coordinated by the San Diego Convention and Visitors Bureau for the purpose of educating the tourism industry with the arts and culture industry and vice versa.

**FASB**

Since 1973, the Financial Accounting Standards Board (FASB) has been the designated organization in the private sector for establishing standards of financial accounting and reporting. Those standards govern the preparation of financial reports. They are officially recognized as authoritative by the Securities and Exchange Commission



(Financial Reporting Release No. 1, Section 101) and the American Institute of Certified Public Accountants (Rule 203, Rules of Conduct, as amended May 1973 and May 1979).

### **HUMANITIES**

Humanities programs and organizations contribute to the public understanding and appreciation of the humanities, history, art history, criticism, literature, philosophy, folklore and related fields.

### **INKIND CONTRIBUTIONS**

In-Kind contributions are the value of goods or services donated to the applicant either as volunteer staff time or goods donated by vendors at no cash expense to the applicant.

### **INREACH**

The attendance by groups of people coming to any venue owned, rented or otherwise controlled by an organization from any of the City's Council Districts.

### **INTERORGANIZATIONAL ACTIVITIES**

Interorganizational activities include the planning, implementation and evaluation of goods and services requiring the participation of more than one organization. These activities fall along a "synergy continuum" from agreements to cooperation to collaboration.

### **LITERARY**

Literary organizations promote literature through readings and workshops as well as the development of small presses, which publish and distribute works of local, national and international writers.

### **LOCAL AUDIENCES**

Those people living within fifty (50) miles of an event site attending the event as spectators (as opposed to participants.)

### **MATCHING FUNDS**

Every dollar of City funding must be matched by three dollars of an organization's earned and/or contributed income.

### **MEDIA ARTS**

The production, exhibition, distribution, and preservation of film, video, audio and online/multimedia arts.

### **MUSEUM**

A museum strives to preserve some aspect of culture, be it artistic, scientific or historic. A museum educates a people, instilling in them an understanding and appreciation of their world and serving as a permanent repository for their cultural artifacts. The support and use of museums are hallmarks of culturally mature people. A museum is devoted to the procurement, care, study and display of objects of lasting interest and value. It has regular business hours and is open to the public.

**MUSIC**

Music includes the production of or training in opera, vocal ensemble, orchestras, chamber music, jazz, contemporary and early music, concert and wind ensembles, and ethnic music performance.

**NEIGHBORHOOD**

The geographically defined area within the City of San Diego where programs and services are provided. The boundaries of neighborhoods or regions may be defined by police, city maps, council districts or the residents themselves.

**ORGANIZATIONAL SUPPORT**

Funding restricted for the cost of administering or operating an arts and cultural institution to carry out its programming.

**OUTREACH**

Programs and services implemented at locations other than an organization's primary location, including those locations that are owned or rented and those that are not owned or rented by the applicant.

**QUALITY**

Quality is the result of high intention, sincere effort, intelligent direction and skillful execution; it represents the wise choice of many alternatives.

**RANKING SYSTEM**

Rank has meaning in terms of an applicant's funding request. For a more detailed account of the ranking and panel process on which your application is judged, please refer to the Panel and Committee Handbook available from the Commission upon request.

**SERVICE ORGANIZATIONS**

Service or trade associations for specific arts disciplines provide members with general management support, resource networks and philanthropic advocacy.

**STRATEGIC PLANNING**

Exploring alternatives (before they are implemented) and improving performance by adopting strategies to meet certain short and long-range goals.

**THEATRE**

Theatre includes all professional, community, experimental, children's theatre productions/organizations, and script and production development projects.

**TOURIST**

A person who travels more than 50 miles or is traveling from Mexico to visit San Diego and/or someone who stays overnight

**TRANSIENT OCCUPANCY TAX**

The transient occupancy tax is a 10.5% City of San Diego tax on hotel/motel rooms and is governed by City Council Policy 100-03.

**UNDERSERVED**

Underserved is defined as those who currently do not have full access to arts and cultural experiences, including multicultural groups, senior, children, differently-abled, institutionalized or those with financial constraints.

**VISUAL ARTS**

Visual arts refers to projects or organizations that are originated for the exhibition and documentation of the visual arts, both historical and contemporary, to further artist's interests and in general, to encourage groups that present, create or serve all aspects of the visual arts.

## **Contact Information**

### **City of San Diego Commission for Arts and Culture**

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NATIONAL  
ENDOWMENT  
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*This information is available in alternative formats upon request.*